

KERAMIC STUDIO

Vol. XXV, No. 9

SYRACUSE, NEW YORK

February, 1924



WITH the May issue *Keramic Studio* will celebrate its twenty fifth anniversary with a new cover and a new title, "DESIGN", which will more adequately express its aim. For this purpose a competition has been arranged and it is hoped that students as well as teachers and designers will contribute.

The best six designs will be shown in miniature in the Magazine and a prize of \$50 awarded for the accepted design. The judges will be the editor, Mrs. Adelaide A. Robineau, the assistant editor, Mr. Albert W. Heckman of the Teachers College of Columbia University and Mrs. Ida Wells Stroud of Fawcett School.

The requirements of the Competition are as follows:

A simple design which will be permanently used in every issue and will contain the title "DESIGN", with the name *Keramic Studio* brought in as a sub-title, so as to make it understood that the Magazine "DESIGN" is not a new Magazine but the continuation of the old *Keramic Studio*. The words "A Monthly Magazine for the Art Teacher, Student and Designer" should be part of the design.

At bottom a blank space should be left to insert the month and year, price of copy and yearly subscription.

In the center should be a circular or square medallion, *about* 4 inches in diameter. This should be symbolic and different for each month. There ought then to be eleven center medallions, as we have eleven issues in the year. The prize of \$50 will be for the permanent cover design alone and all accepted center medallions will be paid for at the rate of \$5 each.

Designs should be in flat black and white for line cut.

Size of Magazine to remain the same. Design should not be smaller than present cover design and may advantageously be made larger, say, $1\frac{1}{2}$ times, *but in the same proportions*.

Name of contributor to be in a sealed envelope attached to back of design.

Competition to close on March 15th, 1924.

COMPETITION FOR NEW INITIAL LETTERS

We will need new Initial Letters such as are used on editorial page of *Keramic Studio*, size *about* $1\frac{1}{2}$ inches wide by $1\frac{3}{4}$ inches high. The designs should not be smaller and it is advisable to make them larger, say perhaps, twice larger, *but in the same proportions*.

The only letters needed are T, W, A, M, R, I, F, S, P. Letters most used are T and W. We will need at least three or four different T's and W's.

All accepted letter Designs will be purchased at \$3 each. The designs should be flat in black and white for line cuts.

Competition closes March 15, 1924.

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The three sheets of adaptations of Roumanian Embroidery designs which were published in January issue were made by Miss Dorothy Porter of Newark, N. J., Miss Lillian Wamsley of Newark, N. J. and Miss Lily Waller of Manhasset, L. I., all pupils of Mr. Albert Heckman. Through a mistake of ours they were published under the name of Mr. Heckman.

EDITORIAL COMMENT

Albert W. Heckman

WITH a cave for his home, the shoulder blade of a reindeer for a palette and hollow bones filled with colored earth, man began to paint pictures of animals some hundred thousand years ago. He modelled in clay wonderfully lifelike bison, and out of rock he carved remarkable bas-reliefs of full size horses. That was all before design came into being, for the representations of the various animals were only so many individual and separate things despite the fact that they were painted at times in groups and depicted in all sorts of positions.

This early man, this child of civilization, started out in the far distant and dim past by doing just what the child of to-day does. In the few crude, detached, prehistoric drawings that have survived, we see Art in its youth just as we do when we go into the kindergarten and elementary school and watch little Johnny Jones as he cuts out paper horses, ships, houses, cats, birds and what not. In the beginning it is always the individual thing that is conceived and represented. And this is all we expect of the childish mind. As we go up the scale to the higher grades, however, Johnny begins, under guidance, to organize, to arrange in a given space for a definite purpose some of the detached representations with which he began. Take the work of the Evander Child's High School illustrated last month, for example, where the problem was to decorate a tray with originally conceived ideas.

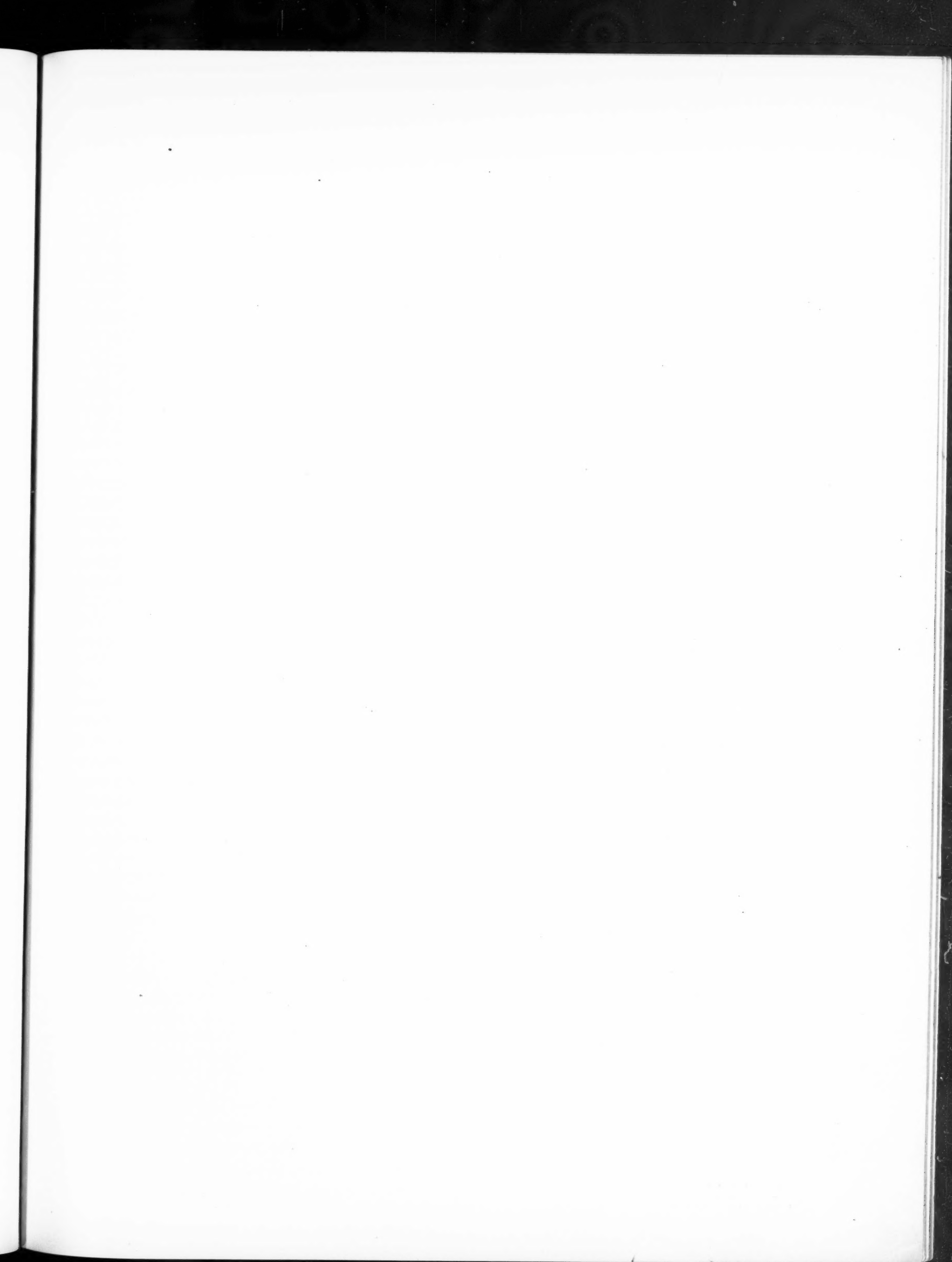
If man had gone on simply depicting with his crude implements how he felt about the birds and beasts as they impressed themselves upon his memory we would, no doubt, have had even higher development of this early pictorial art. But what might have happened is not so interesting as what did happen. For various reasons, climatic changes, migrations, picture writing, handicraft, discoveries of one kind or another, and who knows what all, man began to develop mentally. He began to keep count on a buffalo skin of his winter's meat supply, of the number of animals he had killed, and then slowly but surely he began to put two and two together. Once he started to organize his ideas Design quickly followed and art began to flourish.

Little Johnny Jones develops in time also and he learns to organize his ideas, especially when he is confronted with the immediate necessity for doing so. This necessity of a different kind may be contrived and imposed upon him in the form of a problem in design in the classroom. The task of organizing ideas is more difficult than one of simply expressing how one feels about individual things. It is easy enough to make a cut paper flower or bird, a drawing of an apple or a jug and yet there are those who count themselves lucky to have had even that much art training in their youth. But more fortunate indeed are those who come under the guidance of the teacher who goes farther, who helps them to see the need of more important things, and then what a difference in the results they obtain!

If Johnny Jones is one of the many students who is left to his whims and wishes in regard to art it may be that he ignores it entirely, particularly if he is so inclined. On the other hand, he may have within him the desire to draw and paint so strongly that, in spite of the fact that he has had little or no art instruction to speak of, he eventually paints pictures of one kind or another,—yes, and dishes too! All his love for nature; the color—
(Continued on page 190)

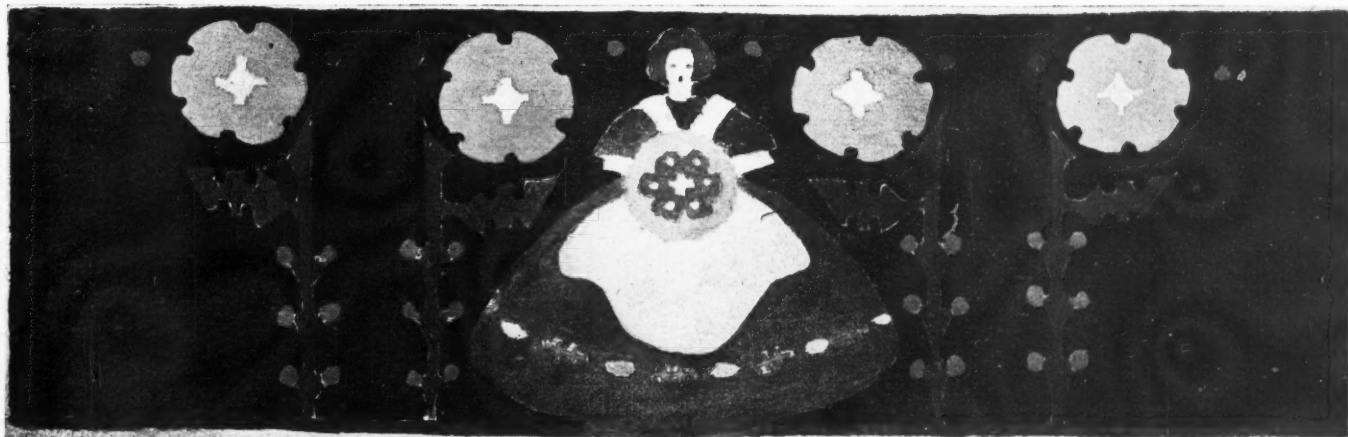


BREAKFAST SET IN TURQUOISE AND VIOLET BLUE—JETTA EHLERS





DECORATIVE PANEL—N. B. ZANE



H. RUTAN

FIGURE MOTIFS

Clara Stroud

*A figure, a figure, let us suppose,
Seldom eyes, and never a nose.*

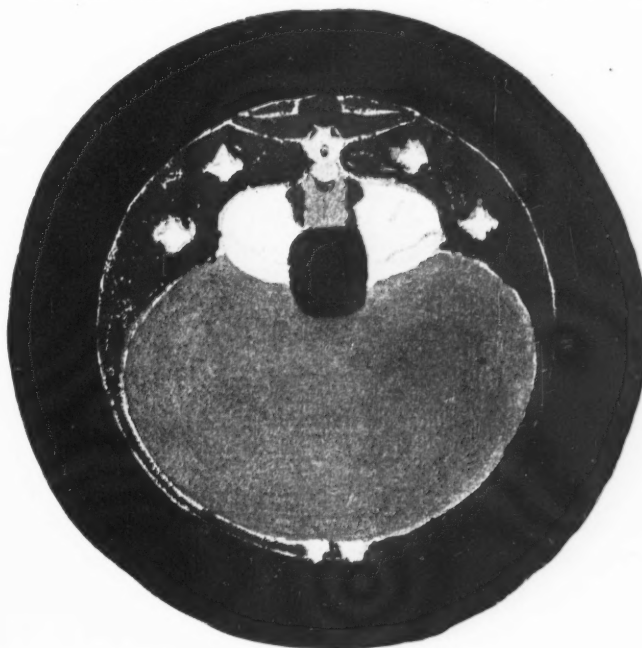
IN the category of design motifs stands the figure. The figure may be used with great success. How many amateur workers attempt it? How many create something which is really fine? Many there are indeed who try it but produce only a shapeless mess of clothes from which protrudes a "would be" sweet face and impossible hands and feet. Can the reason for failure be that they try too hard? Do they not do too much, or in other words, do they not bite off more than they can chew?

Reduce the idea to A B C. Simply lay aside any thought of detail. After all the whole figure is bigger and more important than, for instance, the slant of the nose. Let the problem present itself in this way: Think of some large shape that would stand for a big wide or full skirt, or a pair of breeches such as the Dutch boys wear. Right now is the time to decide if this big shape should be a light against a dark background, or a dark against a light background. Whichever you choose build the entire pattern as one of light against dark or vice versa. Afterwards a small amount of one or the other may be worked into the various forms. Also be sure that this big shape is your biggest shape. Add to this shape of dark or light, as you have chosen, another which is smaller, such a one as might represent the waist. Here it is well to plan some method of hiding the

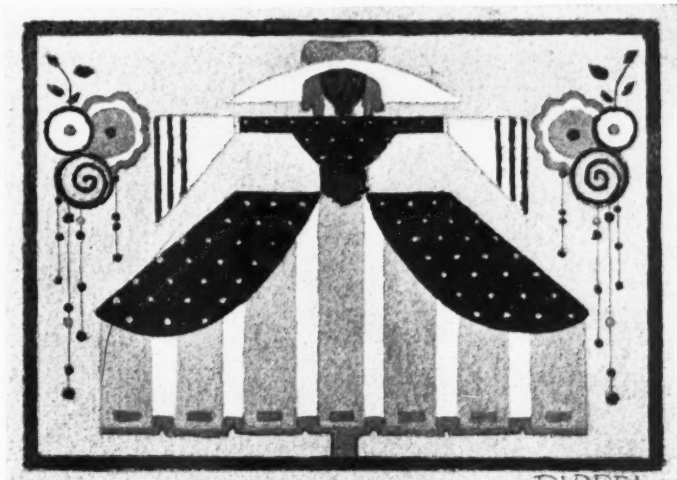
hands, "necessity being the mother of invention." You will devise ways to conceal them such as in a muff, under a shawl, with a bouquet, in pockets, etc. Now you should have the body or main part of the design, to which we add still another shape. This is to be smaller than either of the other two, which you can turn into a head, with or without hat according to the shape you select. Forget all about a face, please. Rather think of the hat, or the head gear, or the hair. If you wish leave a space which may be a face, but not a feature should be put in—no, not yet!

So far the whole series of shapes presents a pattern, a decided one, of light on dark, or dark on light, as the case may be. Should you not have made the pattern large enough to well fill the rectangle or space which you are decorating, make the arms outstretched, or grow up a big flower on each side of the figure.

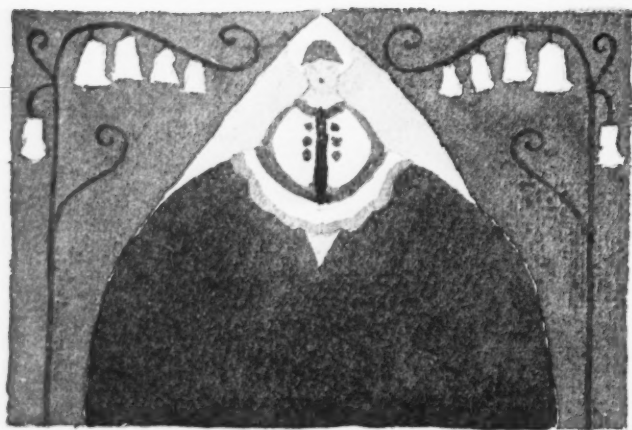
Consider the areas that you have made by this process. Be



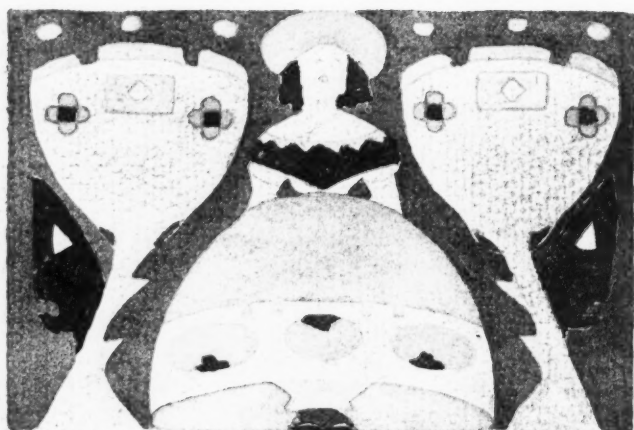
BOWL AND CENTER DESIGN



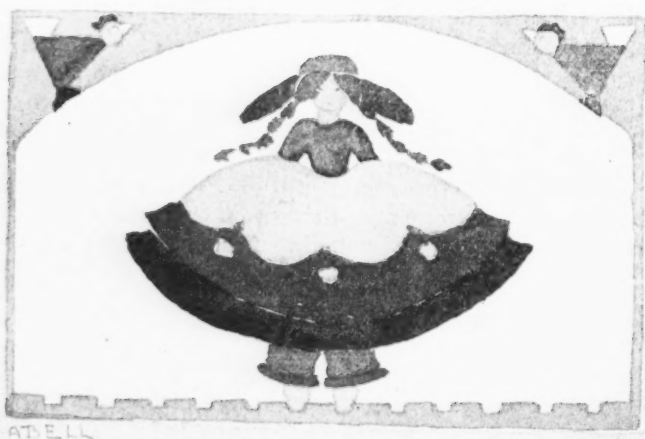
DIPPEL



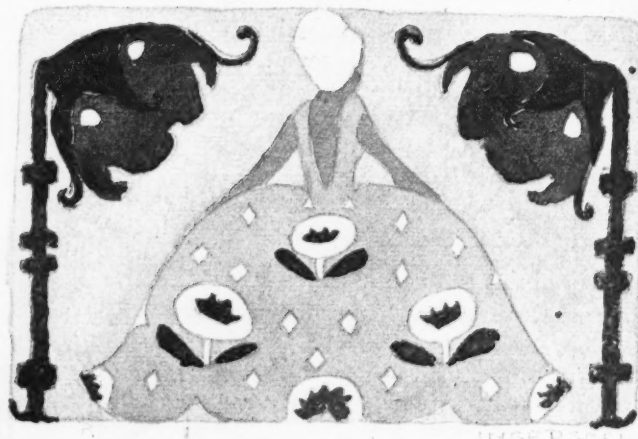
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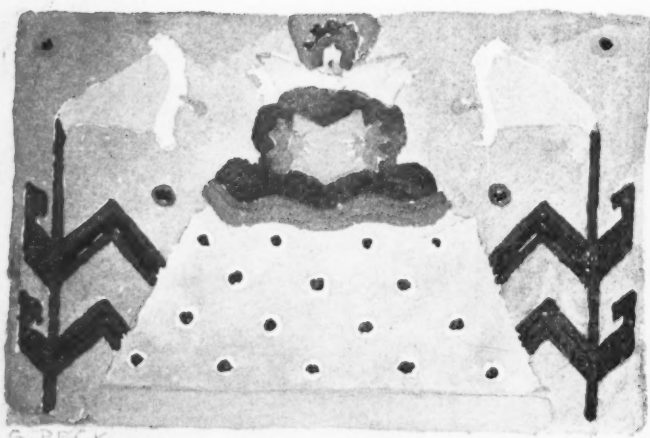
G. WOODS



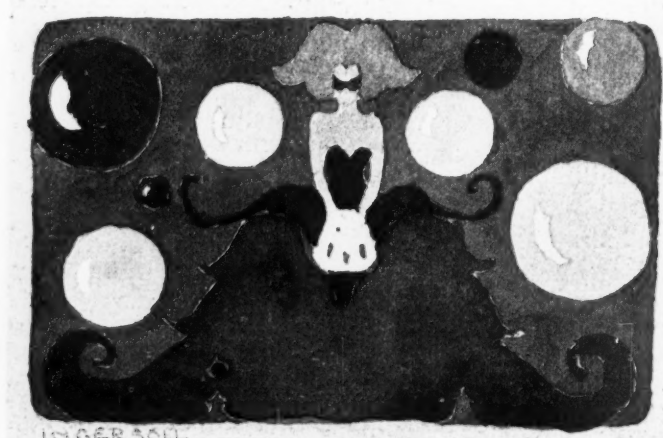
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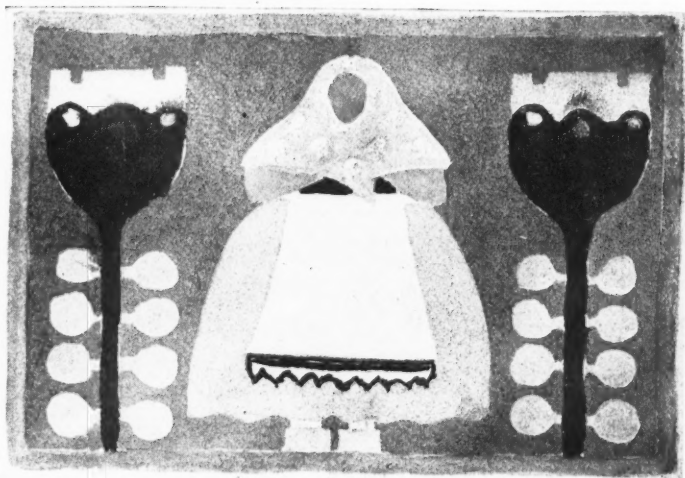
INGERSOLL



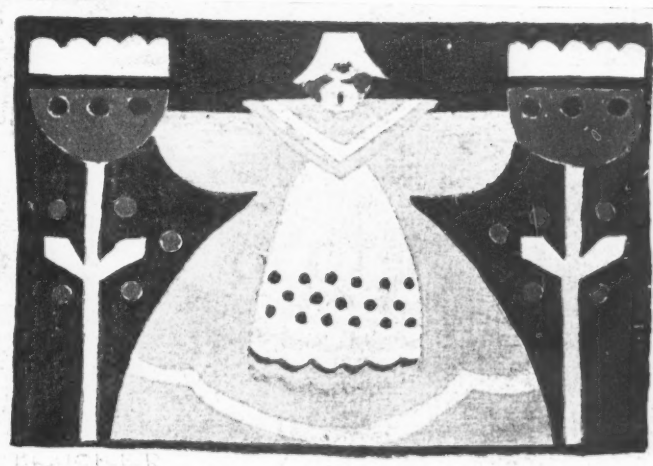
G. PECK



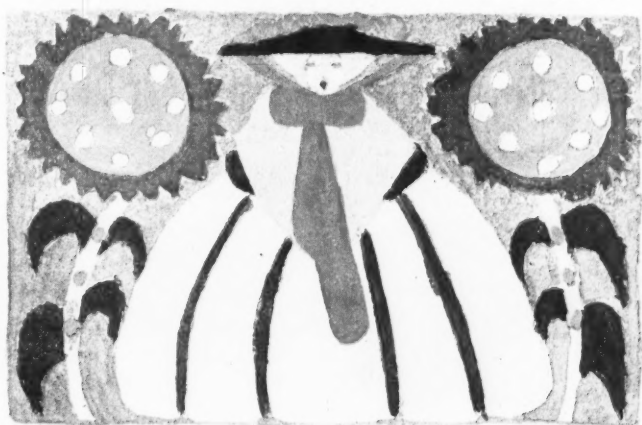
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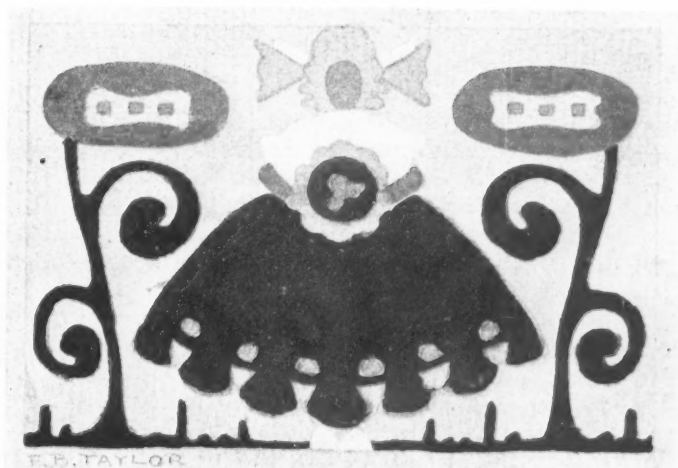
BRUCKER



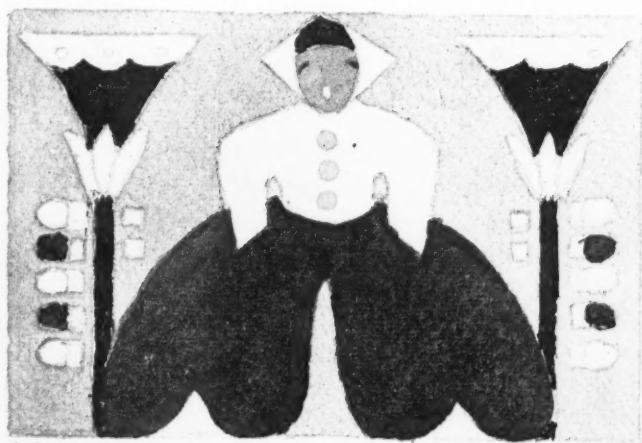
E. HOLD



F. B. TAYLOR



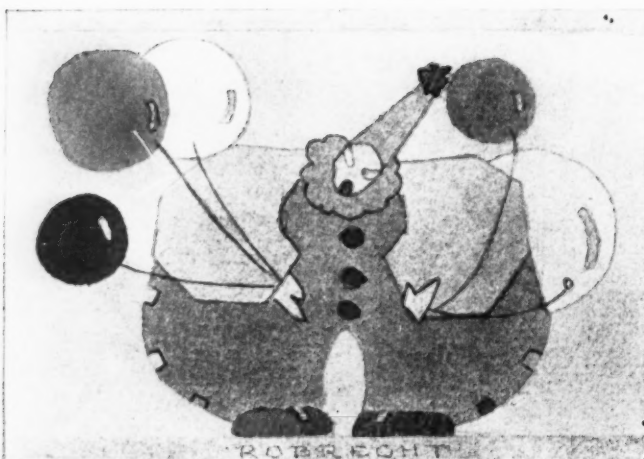
DOWNS



HOLBROOK



DOWD



ROBRECHT

positive that there is a big space, smaller, and again smaller ones. Two little pointed toes peeking out from the wide skirt will make very small shapes. If you have been clever in the selection of various areas you may now begin, with restraint, to break into them or build on to them.

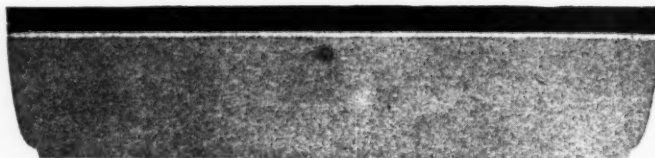
The large form may be made striped or polka dotted, or have a wide band of ornamentation, or be left perfectly plain. Decide first how you will treat the biggest shape, for on the others you will want to do differently. The whole pattern must not be embellished. Leave at least one area plain. Keep in mind a unity for the entire design, a feeling that it all belongs together, relating one form with another by interesting variations.



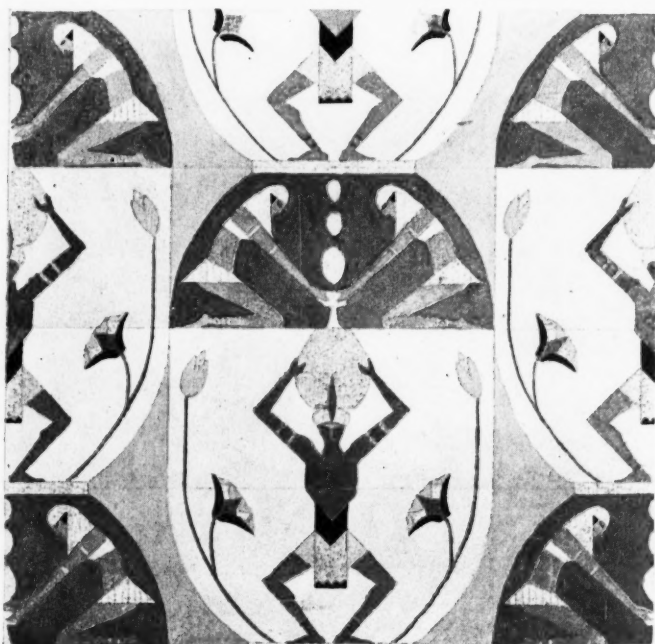
VASE FROM DESIGN BY DIPPEL

When these areas are transcribed into color retain the same values. Select dark and cool colors for the darks, light and warm ones for the lights. It is as a last touch that you *may* place a tiny circle for a mouth or dots for eyes. Decide which feature you shall emphasize, but rarely is it wise to do more than one. Never choose the nose, as that can as well as any be overlooked. Just a plain oval, which gives every man for himself the privilege of imagining an expression of joy or content, is just as good. For as in poetry, the better kind leaves room between the lines for thought.

Illustrated by pupils of Clara Stroud



BOWL AND CENTER DESIGN



DIPPEL



THE DINING ROOM DRESSER—W. K. TITZE

SUGGESTIONS FOR THE DINING-ROOM

Walter Karl Titze

THE European factories are flooding the market with glass, pottery and china, which the American public is buying in large quantities. Is it because these wares are supposed to be fine or is it because they have come from across the ocean? The majority of these wares are very bad, both in design and color. Some, of course, are good, but only some. The European factories are following the example of the Japanese of making wares for export. These wares are not used by the foreign people and

are not the type they enjoy. They are made for the great American dollar, regardless of art value. Perhaps it is because they are daring in design and color. While the designs in most cases are crude, they have a free and easy handling of line and space that only a few in this country are attempting. We, as a class, stick too much to the old type of design, the type wherein freedom is held back. Too many designers of ceramics still use the cold greyed coloring, which was proper when the American worker started the conventional decoration.

Let us all express our ideas with freedom. Let us seek out

those who are striving to do this and encourage them by purchasing American ideas from American ceramic workers.

Perhaps it is because we have had bad backgrounds to show our wares, that we have had to keep them grey in tone, but now that we have learned that the walls, floor coverings and hangings are to be in neutral shades, we can readily see that the china and decorative pieces about the home, must be bright in coloring. Space does not permit me to go into detail as to the interior, yet I will try to give you a simple suggestion for your dining-room, which is proper and tasteful.

Remember that too much coloring in a room is worse than not enough. Too much color makes one feel like shouting or in some dining-rooms, that I have visited, the colors have been so bright that I almost forgot my table manners and began to feel I was dining in some Cafe in the larger cities of the country, where one may dine in a smock and rest elbows upon platters, plates and soup bowls. So, let me give to you the following suggestions:

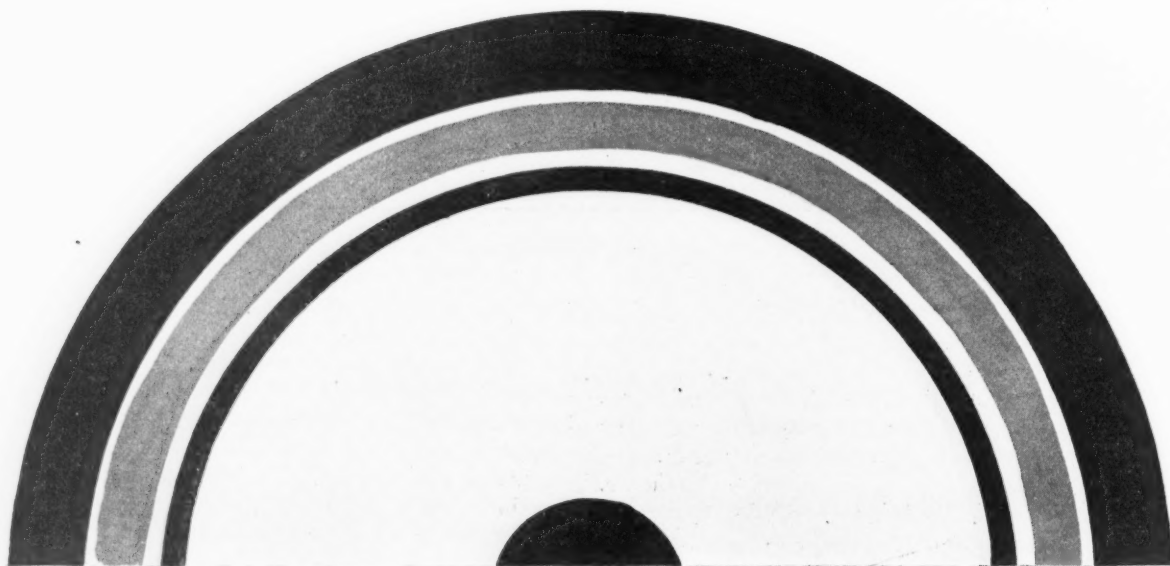
First, we have area walls treated in a soft greyed yellow, or a greyed blue. If blue is used keep it more grey than blue. Our rug or rugs must be of deeper value, for our furniture rests upon

the rug and it must appear a solid ground for the furniture to stand upon. Your windows must be treated carefully. Remember that windows were made for light and air, and that you kill both when you place a heavy lace curtain over the window and pile heavy thicknesses of over-drape material over that. A simple curtain material, hung loosely and pulled back is more attractive and proper than a heavy curtained window. How often you enter a room and feel that the window, being hung so heavy, might break from the wall and fall upon you. The manufacturers of these heavy over-drape materials insist they are proper so that they might reap in heavy profits. Interior decorators cover the windows, because it brings in more profits to the firm. Simplicity is the key-note.

The nicest thing about Fads is when they change or, as they say, "Go Out." Perhaps you feel the same way I do, when I mention PLATE RAILS. To me, the plate-rail in interior dressing, is about as silly as the leg-of-mutton sleeves worn some years back. They both make the head of the owner smaller. The old Plate-Rail, loaded with plates of all sizes, covered with pansies, nuts and sweet corn, with cups and saucers hanging below, painted in American Beauty roses and landscapes, is a



COVERED BONBON—W. K. TITZE



thing of the past. If we could but convince those who still use them, that it is not in style anymore to have a plate-rail, perhaps they might bare them even if they cannot remove them from the building.

If I cannot have my plate-rail, how can I show my china?

Would you display all your wearing apparel in a glass covered cabinet? Certainly not. Your china is to the home what your wearing apparel is to your body. It is a dressing.

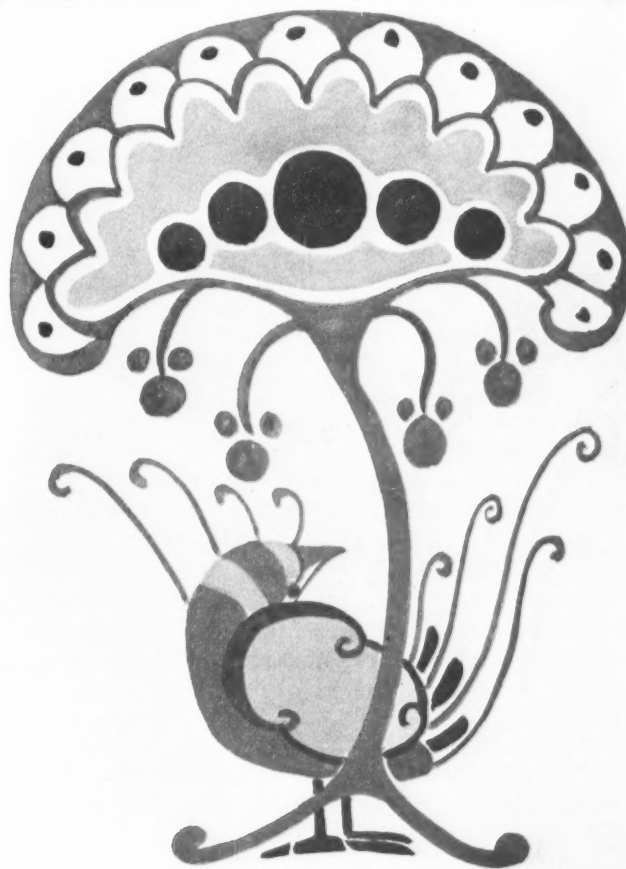
The furniture manufacturers thruout the country are bringing back the old time Dining-Room Dresser. Upon this piece of furniture we can display a few pieces of our choice china. Let us say we have a buffet, a dresser, a serving table and the table and chairs. This is all the furniture needed in the dining room. If the room is large we might add a silver cabinet, altho this is not necessary for the dresser contains drawers for silver. Thus far, our dining room has no bright color. It is all in greyed tones. Let us place upon the dresser some bright pieces of china and upon the buffet either a fruit bowl or a console set, in gay lustrous. Do not place service china on the buffet. Never display

a dinner set. If your set is unusual, show one piece of it on the dresser. If wall space permits, hang a gay colored batik or a bright happy floral picture upon it and with the coloring on buffet and dresser, you will have enough bright spots to make the room a happy place to dine in.

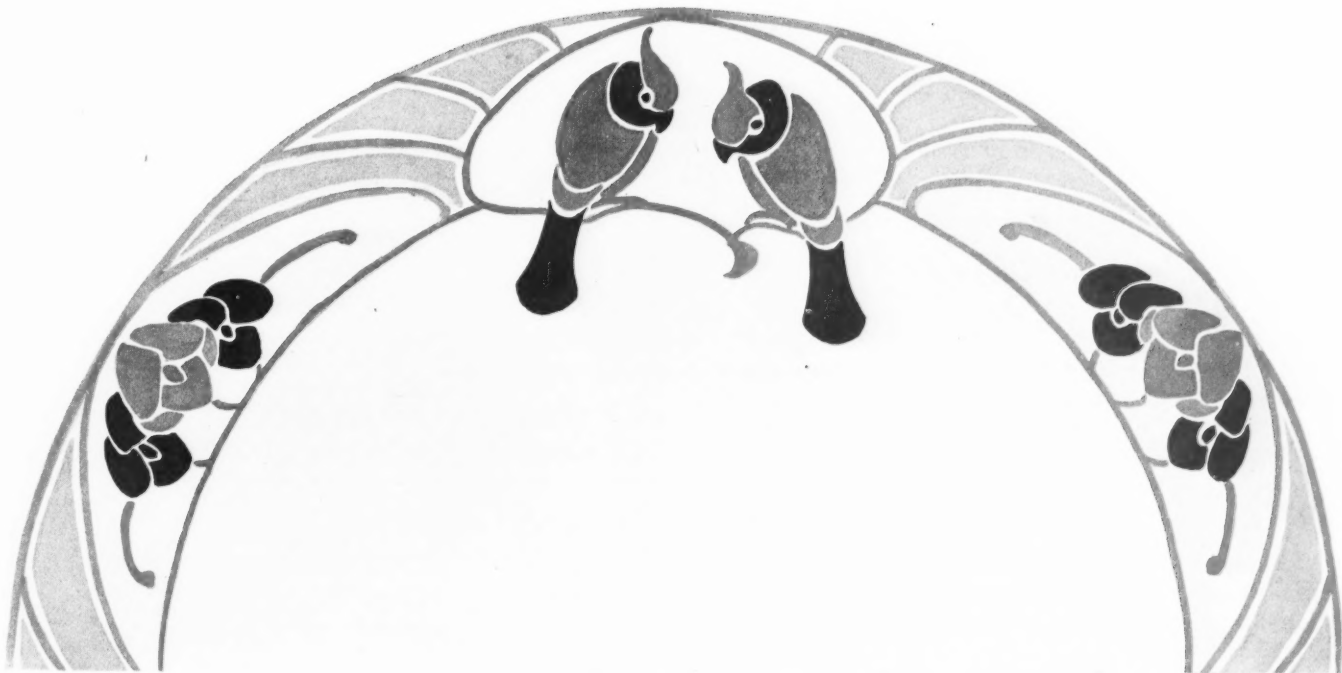
Have the decorators in your city design and execute for you



COFFEE OR TEA POT—W. K. TITZE



MEDALLION OF COFFEE OR TEA POT—W. K. TITZE



PLATE—W. K. TITZE



SEDJI PLATE—W. K. TITZE

something original so that when you show your china to your friends you can say it was designed for you and one cannot find a duplicate. How much nicer to be able to tell your friends this, than to have them say, Mrs. so and so and some more have china just like yours.

As suggestions I will give treatments of china displayed upon my sketch of the dresser.

The fruit bowl on the lower shelf is to be executed in copper lustre upon a yellow mixing bowl with the entire inside covered with copper lustre.

The candy jar to the right of the fruit bowl, is a lustre covered piece of china in a deep rich turquoise blue while behind it is one of your favorite all-over naturalistic plates you just must show.

To the left on the lower shelf, is a coffee pot of some soft ware, decorated in soft enamels. I suggest rich dark blue with spots of rich violet and cool green with touches of bright orange.

Second Shelf. Bud vase is a pottery vase. Cracker or wafer box may be of Satsuma or plain white china. If Satsuma is used keep it in different values of blue with a touch of rich ivory and if china is used use two tones of gold upon a blue background.

The large service plate on second shelf, is the service plate to your dinner set. I have used for this illustration, a Sedji plate. Sedji is a Japanese product and the American decorators have used it to good advantage. Leaves, stems, and bands are in Crimson Purple enamel to which has been added about one-fourth Red Violet. Outer petals in Orange yellow, with the next row or petals in straw yellow and the center row of petals in white enamel. Flower Pot in equal parts olive green and brown. Star forms in pot in azure blue.

This service plate is unusual with your gold or silver banded dinner set.

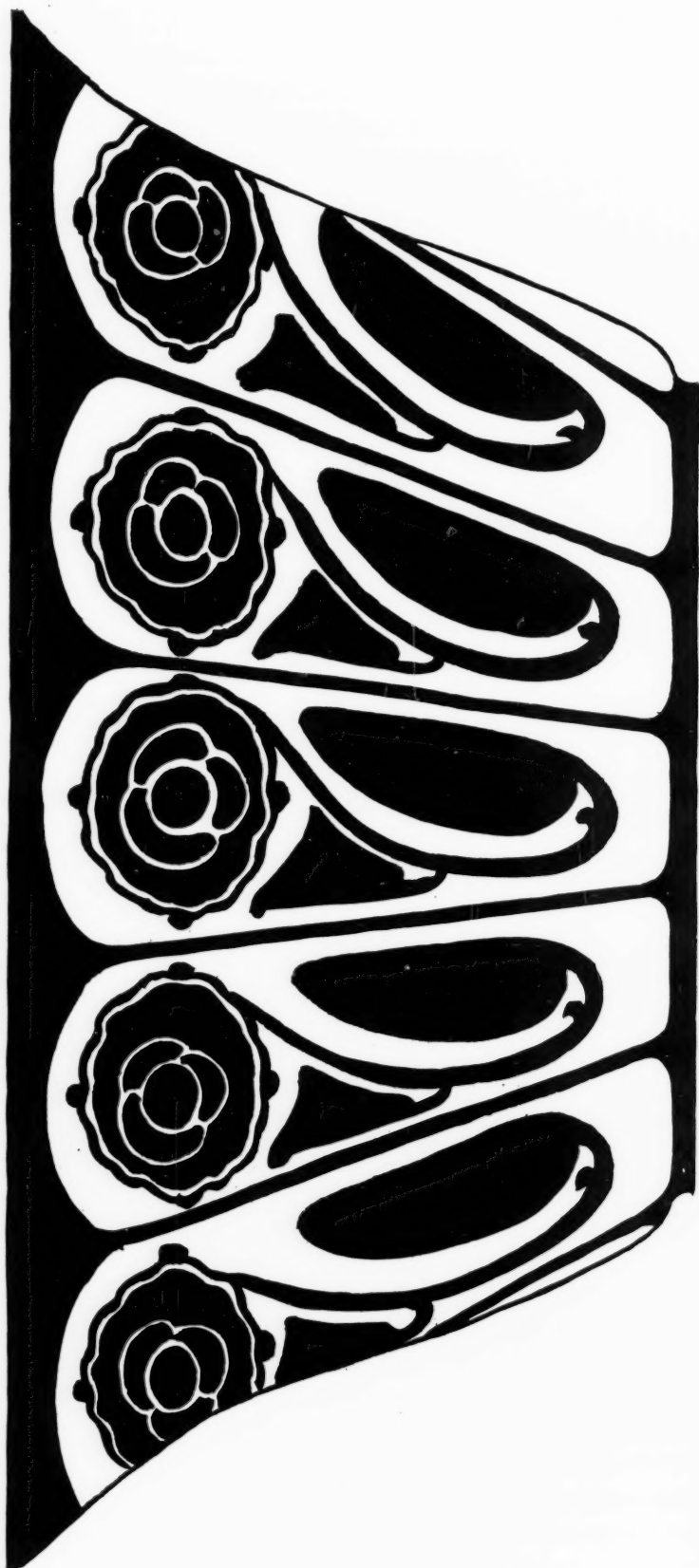
Upper shelf. Plate to left. Black in design in black overglaze paint dusted on. Spottings are in hard enamels using cool lavenders, greens, rose, yellows and touches of black. The grey bands are Roman gold.

Upper right plate. Dry Dusting. All stems, and back of birds in a greyed green. Leaf forms between stem lines, in a blue green. Center violet, head of birds and breast and lower part

of wing in a light rose violet with a dark blue violet for the dark violets and balance of bird.

Cups and saucers in lustre and color or color and gold.

Cruet in silver (Liquid bright) as in drawing.



COPPER LUSTRE BOWL—W. K. TITZE



No. 8

DESIGN HINTS FROM THE CHINESE

N. B. Zane

NOWHERE in the great and varied field of applied design can we find a more distinctive and lovely treatment of nature forms than in China—the ancient home of the first pottery that qualified as porcelain. Certainly no other nation has been more richly endowed with a sense of pattern, and these patterns on “china” that were brought from their home centuries ago by the Dutch East India Company and others have been common with us since the days of the Willow Plates. The system followed by the Chinese designers is open to analysis for our benefit, just as the different European ornament has long ago been utilized, and it is our present purpose to examine one group of Chinese nature forms—their trees—for such hints as



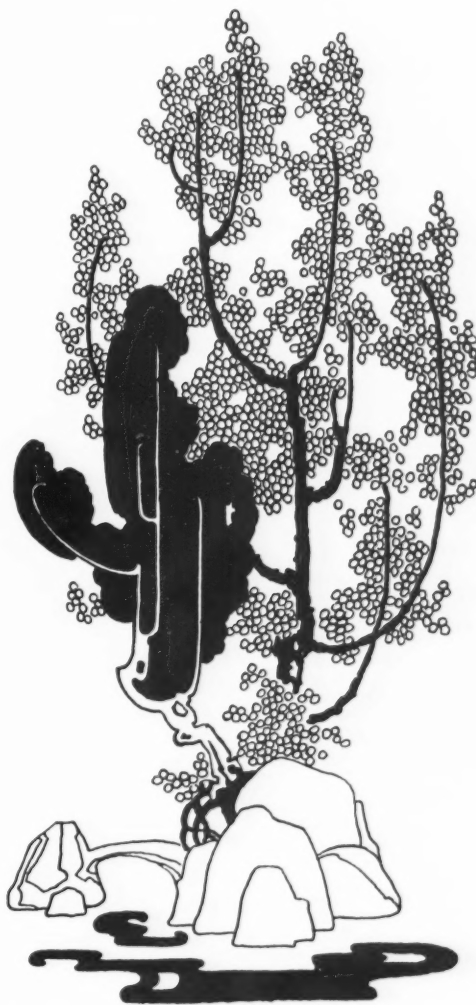
No. 9—ZANE

will enable us to arrive at our own patterns but with a Chinese flavor; not to imitate their work but to take a lesson from their method.

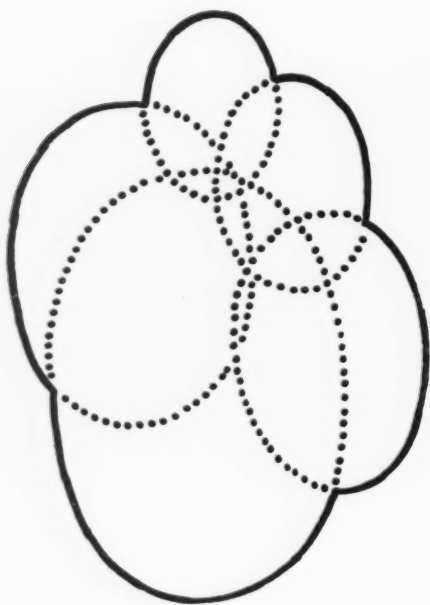
In the first place, Chinese decorative tree forms are not pictorial—they are truly decorative. They serve best purposes of surface enrichment, whether in porcelain or lacquer, silver or silk. They are the embodiment of proportion, arrangement and rhythm of line and mass and color. Let us design a tree, then, as it might have been done by the artist of the Willow Plates.

In figure I note that five different sized oval forms are used—of cut paper, let us say—arranged by overlapping so that we achieve a combined shape of the most interesting outline. Any other arrangement would be just as good, to be sure, if we are careful to have our edge composed of big curves, little curves and middle-sized curves. Variety is the big idea. We are orderly in our arrangement—note that the long diameters of all the oval forms are kept carefully vertical, and that we follow a definite nature suggestion in foliage growth—a mass that towers to a large and rounded top. Some other time we may follow an upward growth like the poplar, but this time we go ahead with our first thought. It produces a shape that answers all requirements, so far, of good design.

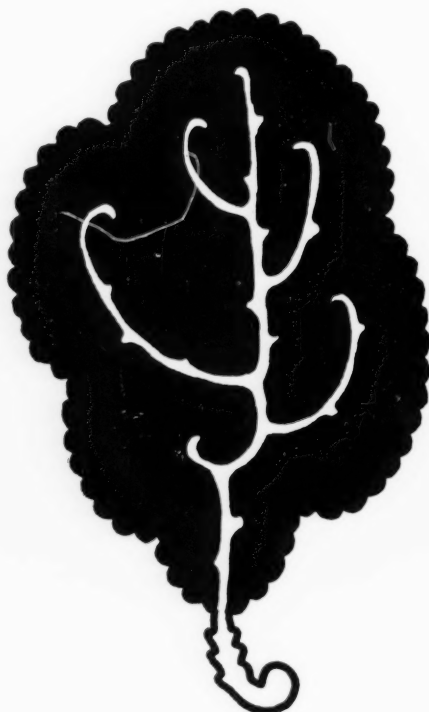
In figure II, our shape is unified by the sense of support (bringing nature suggestions again to our aid) which the branching and stem provide. While nature gives each component foliage mass a series of branches, we shall simplify the matter by merely recognizing that structural law and give each oval part simple but adequate support. We had better try several



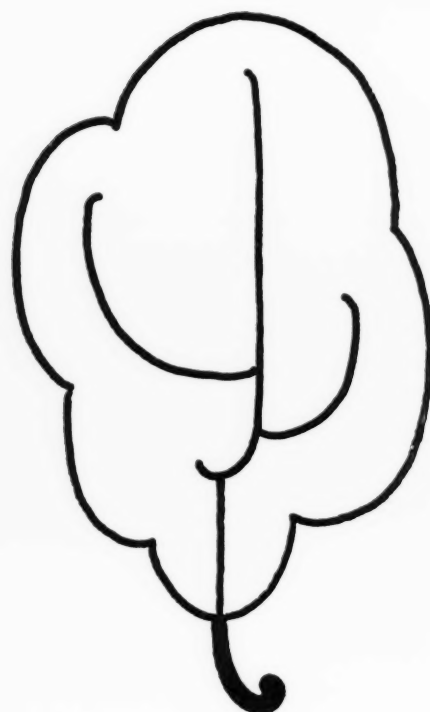
No. 10—ZANE



No. 1



No. 3



No. 2

adjustments of these branch-like lines before we decide on that which meets our requirements best. Our stem or trunk is not permitted to end abruptly, as a thing cut off, but is curved into a little subordinate shape that is in itself decorative. So far we have not produced much. It is not an alluring thing but it is structurally sound in that we have had a reason for doing every thing we have done—and that is much in arriving at a good design.

Now we shall proceed with enrichment of this simple product. Our outside edge, to begin with, may be made interesting in a hundred ways. In figure III we have tried an easy one. Some other time we must try some other and more varied edge treatment just to see how much a thing of beauty may be had by edge treatment alone. Secondary branches may be added to the big branches, also little spurs at intervals—just for sake of variety. Now we must try the effect of rendering our pattern in two tones. We ink in the foliage mass, leaving the branches white. This is a venturesome thing to do, for we are dulled by habit into thinking of tree branches as forms that hide under the mass that they bear. Here, however, is the Chinese hint for something that is “different,” and the modern designer is usually hunting for just that, so for sake of this newness of treatment our design stands approved.

For our fourth step we shall want to see how our design looks in color values—not so contrasty, perhaps, and we plan to try, some time, several different schemes of dark and light to keep in our reference box (and enlarge our color experiences).

In figure V we have experimented with breaking up our first edge curves into at least two parts, being careful to vary the lengths of line as greatly as possible—also for sake of the ever-essential variety. This elaboration of outside edge suggests as well the further addition of little branches, and in figure VI we see how that appears when rendered in flat black-and-white.

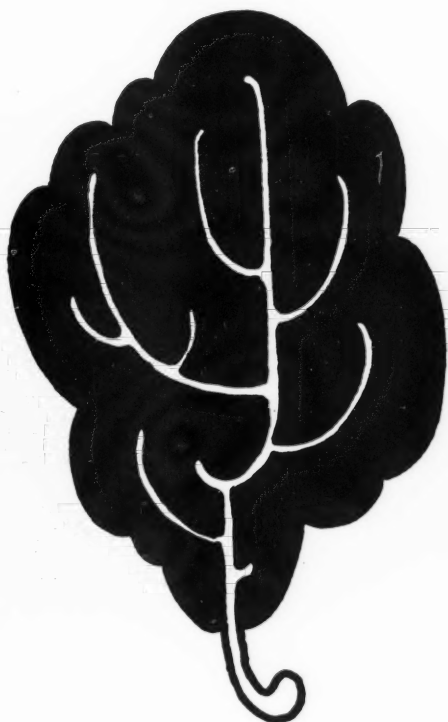
Now, perhaps, we have done enough with this particular beginning. We can learn much more if we proceed in this same method with new ovals—this time eight of them. We have no reason to doubt the efficiency of our scheme but we do want the satisfaction of proving that it always works. Indeed, if it does

not work as well with new ovals it is of very doubtful value. In figure VII, however, our eight ovals give us just as good results and we must further enlarge our designing experience by looking to nature for another hint.

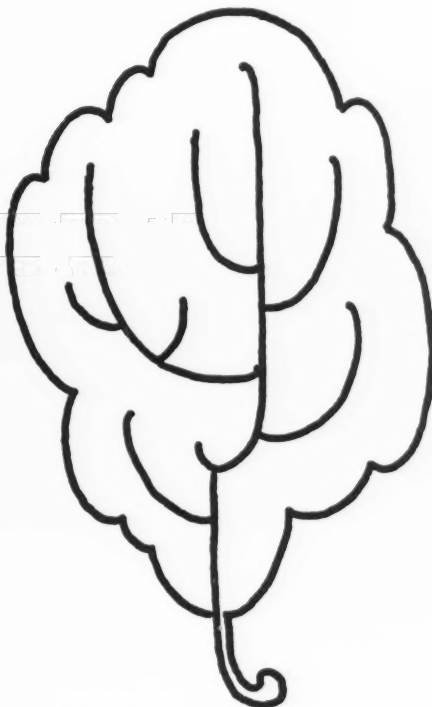
In figure VIII we try the effect of lengthening and elaborating the trunk and branching below the foliage mass. That, too, if we are careful to extend the trunk so that it appears as part of a good curve with the swing of the tree as a whole, will aid our pattern materially. The smaller branches as they cross and recross will create a nice variety of shapes. We must not go too far, however, in this creation of an added interest. Our foliage mass had better be the dominant part of our design. As our work now stands it gives us a satisfactory unit—a spot—and is available material for borders, panel enrichment and additions to other forms where such a note will give welcome variety.

In figure IX we find a combination of tree and rock forms. Such rock patterns are familiar to us in many different types of Chinese applied design. We may take our lesson from some that were found on an embroidered panel. Cut paper will again come to our assistance. Starting with circles, triangles and ovals of different sizes, we can reduce them into irregular shapes with flat bases and tops and sides of big and little curves. A dozen or more of such shapes, so placed that their bases lie parallel but at different levels, also overlapping so as to produce narrow, medium and wide portions—no two alike—will give us a surprisingly good arrangement. How different they are from our habitual way of looking at rock masses! On top of the tallest rock we may balance a decorative tree, and balance that by some lesser foliage forms at other chosen places about the rocks—in empty corners where they do the most good.

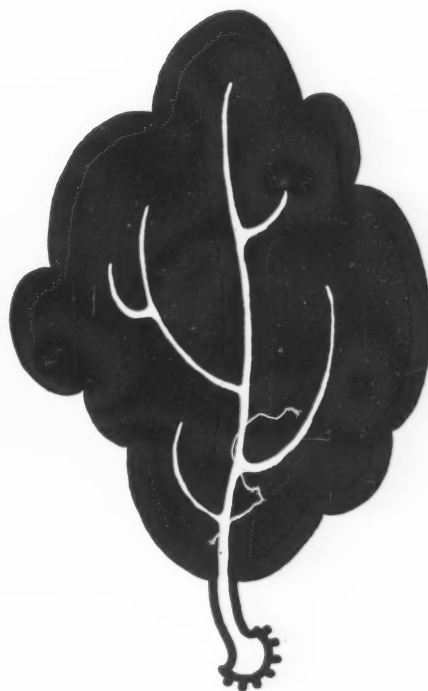
Would not such a combination produce an acceptable horizontal unit for a border design? To be sure we need not use it in its present form. We may rearrange the rocks to a generally vertical group to suit the requirements of the space to be filled. Such motifs are quite flexible in that respect. These trees alone or trees and rocks will accommodate themselves to circles, squares, triangles or other shapes for our various needs. We had better try out such arrangements at once for that ever-useful



No. 6



No. 5



No. 7

reference box in view of that time when the demand is immediate and the time is short.

Figure X shows a pleasant contrast of types in tree treatment. Considerable freedom is used in arrangement of branches and foliage masses and some care is used to balance the small black tree by a larger area of the more delicate foliage. The use of black must be here and there throughout the design—distributed so that such strength of dark will not be isolated. The dark of the larger tree trunk and the water forms do their part in aiding this distribution.

With trees like this, then, one's design vocabulary is helpfully enlarged. They may be Chinese in spirit but none the less applicable to our present day problems, whether they be applied to block print or china, or batik or gesso. They represent a field of decoration that is immense in its scope and delightful in promise.

ANSWERS TO CORRESPONDENTS

T. R. H.—I painted a luncheon set of Jap china with study of yellow daisy, the petals in enamels, was careful about it, used only one or two drops of clove oil while mixing enamel. The set was finished except last gold and a few petals for last firing. It came out a failure. The petals which were slightly in relief sealed off. What can I do with the set?

Ans.—You evidently have used Nippon china, that is, hard china, and I fear nothing can be done. Do not use clove oil. Use one of the mediums made specially for mixing enamels. On hard china repeated firing of enamels is very risky and enamel should be applied very thin.

Jos. H. D.—Will you kindly tell me how to darken Satsuma by steeping in tea. I tried it with no success.

Ans.—Boil about ½ lb. of cheap black tea and strain. While still warm place your piece of Satsuma in it over night. At first when you take it out, it will seem as though the tea had had no effect but after being subjected to the air a while you will notice how it darkens. If you desire it still darker, leave it in the tea several days. Some boil it in the tea but I do not like this method, as it does not darken evenly.

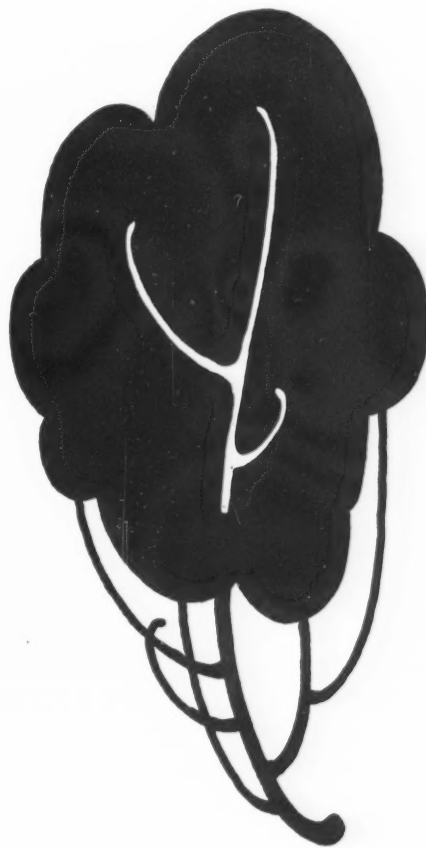
Mrs. Robineau colors the crackle of her porcelains by the old Chinese method of painting the whole piece with India ink, then washing it off, the color remaining in the crackle. If another color than black is desired, aniline colors may be used in the same way. However, with some wares, this method might not color evenly.

M. A. G.—How can I get the effect of fruit or figure on lustre? Is the design over or under the lustre? I have in mind a vase with a figure and two coats of Black lustre and one of Orange, as mentioned in your September article.

Ans.—Two coats of Black lustre and one of Orange will make the vase quite dark and you would hardly distinguish any design. I suggest putting a design on in gold, and firing. Then covering with lustre, for instance, Ruby, and fire, then Light Green, and fire, thus getting a very artistic effect.

A. R.—This is not an inquiry but readers of Ceramic Studio might be interested in an experiment I made. I find that the Cherry Special Medium for Dusting, when mixed with Black powder paint and painted on with two even coats, makes a beautiful black with a wonderful high glaze, exactly like the dusting effect. I have trouble with pupils getting dusting colors on too heavy and chipping off, so I tried different mediums and find this the best. Can paint large surfaces as well as small ones.

(Continued on page 191)



No. 8



BEGINNERS' CORNER

MRS. NINA HATFIELD - - - K. S. G. N. Y.

DRY-DUSTING

Nina Hatfield

IN these days of lovely rich and dark enamels we do not feel the need of dry-dusting as much as heretofore. With this I do not mean to say it is not being done, on the contrary there is nothing that will take its place when we wish to lay a ground color all over our work. Especially on soft wares we can first dry-dust our background—fire—and then proceed to put on our design in enamels.

Materials needed for this process are a bottle of English grounding oil, a nice large square shader, a pad and some soft clean cotton. Paint all over the surface oil and pad. Pad well until it becomes very tacky and even, then with your palette knife pile on your color or in other words throw it on. With little wads of soft dry cotton lightly push the color around evenly—repeat this until your surface is covered.

Set your article aside until thoroughly dry when the oil will have taken on as much color as it will hold. With your large dry square shader gently brush or sweep off all the superfluous color. Your surface should now look thickly covered but even; after cleaning off all edges and places where the color is not wanted, (with a little cotton on a tooth-pick), your piece is ready for fire. It is wise to handle it very gently as any little

touch will mar the surface and would show very much after firing. If necessary some uneven places may be touched up with moist paint for the next firing. This however is not always successful so try and work so carefully that touching up will not be necessary.

Dry-dusting on soft china is of course a great deal easier than on hard china as the glaze of the soft ware absorbs the color more readily. On hard surfaces you must be careful not to have the color too heavy as chipping off may be the result.

Accompanying this article is a bowl design where the dark background is dusted on. The design itself can be done in flat or hard enamels. With flat enamels I mean using 1/5 glaze with your regular mineral paints. These may be floated on very *thinly*, or just painted on smoothly. For instance if you want to make the basket in the design blue—use Royal Blue with 1/5 Glaze for Blue. Mix with your painting medium and proceed as told above.

The background color to be dusted on this bowl is blue. Basket of design is violet also the small bell shaped flowers, the stamens yellow red. Oval forms in basket blue, also shaggy leaves accompanying bell flowers. Other leaves black, stems green. Centre flower yellow—yellow red—and blood red and ruby mixed. Small flower above only yellow red and blood-red and ruby mixed—centre blue.

Do not attempt dry-dusting for the first time on a large piece—try small pieces and all-over first, for then you will have no cleaning out to worry about.



No. 3 BEE BELL, PAINTED WOODEN BOWL AND GOURDS
Done with vegetable enamels, bright coloring,

THE BEE BELLS OF OAXACA

Eva Brook Donly

THEY do everything well in Oaxaca, as you will be able to judge from the accompanying cuts: Textiles, pottery, basketry, painted gourds—what not? It is all interesting.

The large blue grey clay bell shown in cut No. 3 is perhaps unusual. It is used for swarming bees and has a beautiful clear tone when shaken. The handle (which does not show in the cut) is modelled in the form of a woman's head and bust, with the hands folded tight against the waist line. The flaring body of the bell simulates her bouffant skirts and the tiny clapper hung on a slender fibre thread answers for her dancing toes.

A Visit to the Potteries of Guanajuato

All along the arroyo to the great mines there is one continuous string of potteries of which the San Luisita is the most famous. They make a yellow majolica and other glazed wares, some with underglaze decoration in greens, a very nice Chinese green and a dark cooler green with occasional dashes of light red or an attenuated yellow.

The day that I was there they were filling a huge kiln with shallow flat bottomed bowls about the size of a large saucer and cups with handles. They never use flat plates and saucers. Soup plates and bowls answer all their necessities.

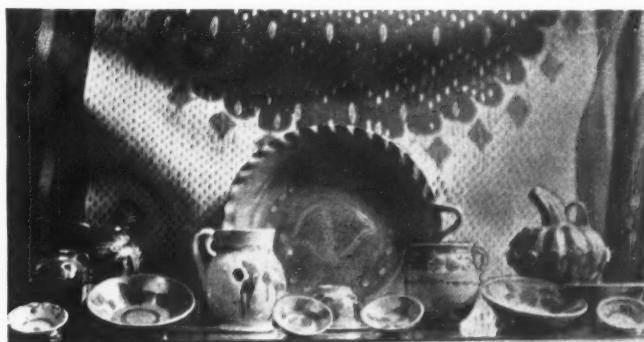
The colored decorations were applied at the last moment before placing the ware in the kiln. There were a lot of little bowls sitting around on the dirt floor, containing the several colors that were to be used, each with its own brush (quite a large one by the way). Like a flash a light red band flew around the upper edge of a bowl; a dip of the brush into the Chinese green, two or three dabs of that, a dip from the cool green pot, and presto a charming pattern of light and dark leaves appeared around the inside of the bowl in much less time than it takes me to tell it. It is unfortunate that the cut fails to show the simplicity and freedom of the result.

The Mexicans take unusual pleasure in anything that is small, infinitesimal. They are most clever and ingenious in the fabrication of it. The dressed fleas are a case in point: the bride in trained gown and veil, the groom with breeches, coat and top hat, that must be looked at through a microscope to be seen at all.

Wee baskets made with colored hair, not a quarter of an inch in diameter; tiny cups and vessels made of very fine clay, even smaller if possible, spun on a wheel and handled with a pin.

By special arrangement and as a great favor, I was taken by a Guanajuato friend to visit one of the potters who could accomplish these marvels of impossible smallness. Never shall I forget the effect of his esthetic personality, the delicacy of the child-like, sensitive, pliant fingers, or the ease and skill with

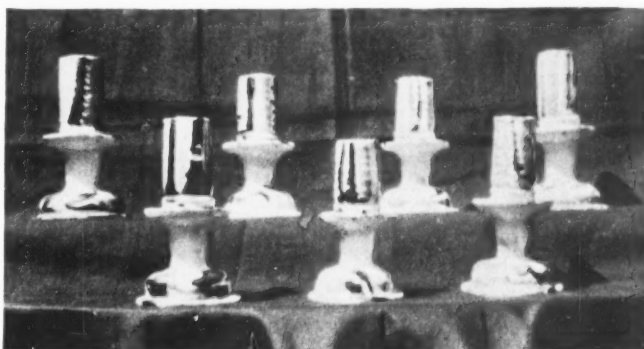
which he manipulated his almost negligible particle of clay on the puny wheel, just a poor Mexican Indian whose mysterious psychology we cannot grasp.



No. 5—GLAZED POTTERY AND TEXTILE FROM OAXACA
Fish plate dark green glaze; squash neck bottle is Egg-plant Black, high glaze



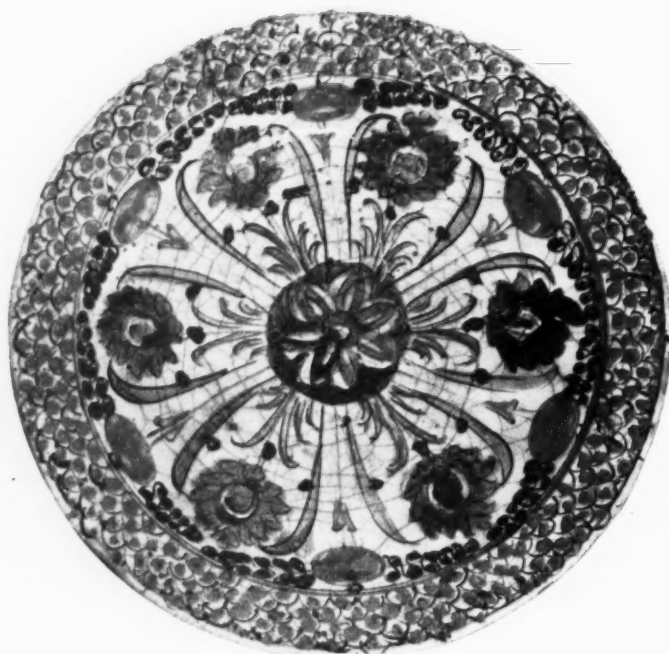
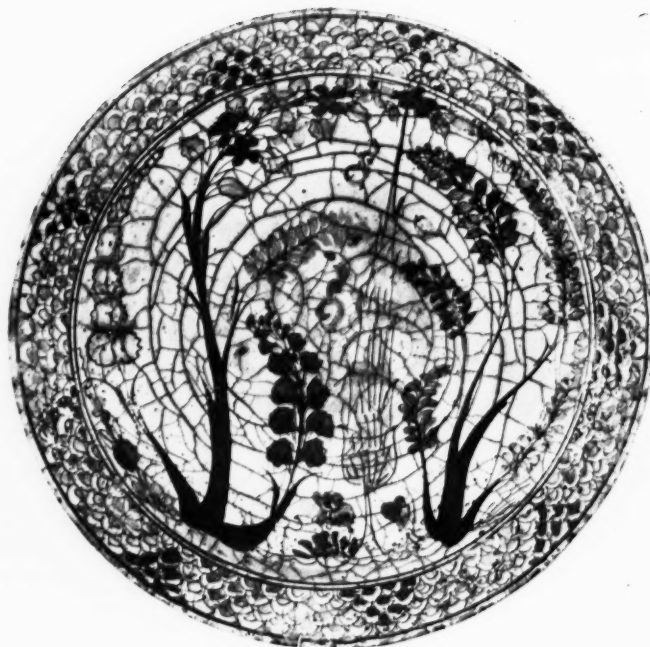
No. 6—TEXTILE, POTTERY AND CARVED GOURDS FROM OAXACA



OAXACA MAJOLICA CANDLE STICKS



OAXACA POTTERY



RHODIAN AND PERSIAN PLATES
In the Metropolitan Museum of Art, New York

(Continued from Editorial page)

ful flowers, birds and sunset sky, the cool quiet woods and the roaring waves breaking on a rocky coast are reflected in his work with all the intensity of feeling which induced him to paint them. But how often this very intensity of feeling obscures other essential things! Intensity of WHAT he feels may lift him above the average but at the same time it may lead him astray from the equally important thing of HOW he can most effectively present his ideas—his feelings.

Is it the beautiful sunset or the beautiful picture that we want? There is a difference. Inness often painted a sunset sky but is it the sunset in his picture that moves us? Is it the inci-

dentally interesting moss covered stump and the light filtering through the branches or the more fundamental and effective arrangement on the canvas that makes it a thing of beauty? Is it simply a beautiful rose on a dish or a dish that is the more beautiful because roses have been transformed and arranged on it in some way to make it what we want?

Design, to use the word in the broader sense in which we described it last month is the thing that makes the difference. It is the element in our work that prevents our emotions, our sentiments, from overbalancing the scales and clouding our sense of relative values, of the importance of WHAT we say along with HOW we are to say it most effectively.

Designing is weighing, measuring, contrasting, selecting and arranging for purposes which, to the artist, are esthetic ones. Designing, in other words, is thinking. Drawing and painting as such are too often taken for design. They are necessary, of course, but comparatively speaking they are mechanical and require very little thinking, once the ability to represent is developed. Prehistoric man made many fine drawings long before he ever did much real thinking. Eons of time have passed since then. And what a difference between the first incoherent scratchings on rocks and the magnificent Rheims Cathedral! And what a difference between the paintings on the walls and ceiling of the caves of Altamira in Spain and the masterpieces of mural art by Puvis de Chavannes in the Sorbonne in Paris! And then what about the development of little Johnny Jones—of our own development?

Isn't it all a question of DESIGN which comes into play—the importance of which is more likely to be underestimated than overestimated?

PERSIAN AND RHODIAN PLATES

THE Persian and Rhodian plates shown in the supplement and on these pages are among the most inspiring to be found in the Metropolitan Museum of New York, both from point of view of design and color. Designers would do well to study not only the motifs but the arrangements of dark and light. Decorators are prone to follow one another in the type of design and arrangement, and rarely produce a plate that of itself would be a decoration on a wall or in a cabinet.

What would be most helpful to our ceramists would be to



RHODIAN AND PERSIAN PLATES
In the Metropolitan Museum of Art, New York



select their own motifs and try to arrange them so as to give a similar effect in spacing and dark and light. The age of these plates has brought a charming brownish or greyish crackle, which nuance of course cannot be obtained on porcelain, but an approximate effect can be obtained by introducing those neutral tones into the completed design.

The exact shades of Persian blue and Rhodian red, the brilliant greens and other colors can only be learned by seeing the originals, but by trying various combinations in water color on paper first, just the right shades and hues will be found which will approximate the colors in the supplement, always remembering that the colors in reality are more brilliant than in a reproduction. Objects in a Museum cannot be taken out of the Museum to be engraved. We are obliged to take first a color photograph (Lumiere process), then engrave the three color plates from the photograph. While passing through these different processes, the original colors are bound to lose some of their brilliancy and quality, and a perfect reproduction is almost impossible.

What would be of the greatest value would be to secure the freedom of brush work shown. The outlines, not too hard and uniform, are in flat colors always, the forms filled in sometimes with flat colors, sometimes flat enamel. Dark blue and black are usually the colors of the brush work, but a medium warm brown or a brown olive are occasionally found. Above all the value of the study of these old plates is in learning a variety of arrangement and the beauty of the balance of dark and light in the design. The natural form of flower, tree or fruit is never adhered to, even though a more or less natural arrangement be used.

(Continued from page 187)

M. A. F.—One of my pupils tried to do by herself in her own kiln a design of cherries on a Willets Belleek bowl, used first Carnation and Ruby for the dark and Carnation for the light, floated on. It came out very dark and mottled after one fire. Then she put a red enamel over light cherries, it came full of holes. What can be done? Can enamel be removed?

Ans.—Too bad she did not use enamel at first, the bowl could have been done in one fire. Color with glaze is transparent, should be painted on smoothly not floated. Red enamel coming out full of holes sounds like too much oil. There is no way of removing enamels, the only thing is to cover. This can be

done on soft china. I would advise covering with soft enamel of the desired shade. It may take two applications, as it is difficult to cover so the dark color does not come through. Do not fire too hard, that also would bring out the dark color. If the holes you speak of are chipping, be sure to remove all you can before applying the enamels.

J. V. P.—For enamel decoration of glassware, should I fire the background application before applying the opaque design or should it all be done in one fire? Can opaque enamel borders be applied on iridescent lustre glassware. With china can one apply hard enamel to background and allow to dry, then, apply design in one fire. Should background be pounced as in mineral paint application. I have no issues of K. S. discussing glassware enamel and lustre application.

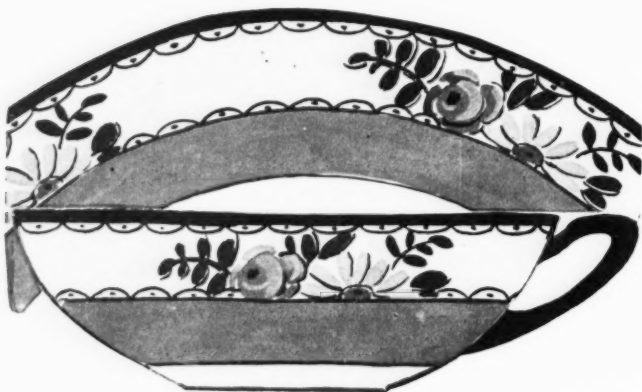
Ans.—If your motif is going on top of your tinting, I advise firing first. You can apply enamel border design on lustre glassware after lustre is fired. I advise firing hard enamels on hard china only once. Work your background around your motif, not on top of unfired enamel. Enamel backgrounds are not pounced but floated on just as you would the design. We have old issues of K. S. and books treating of all glassware decorations in detail.

G. L. Mc.—Can you give me a good formula for mixing medium used for china colors?

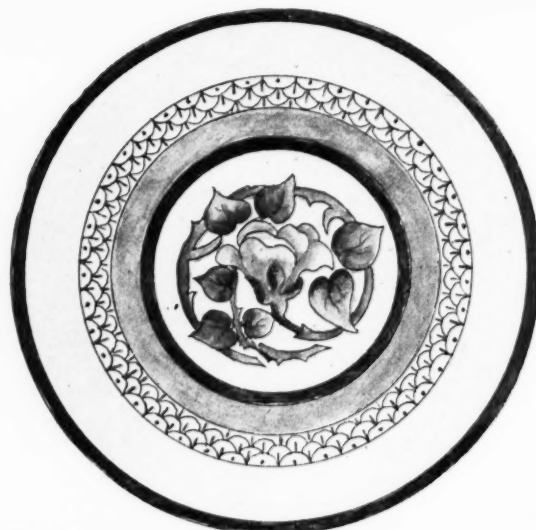
Ans.—One part Clove oil, four parts Balsam of Copaiba, three parts Garden Lavender oil and a little tar oil.

M. E. S.—I cannot follow successfully Mr. Plant's instructions for lustres. How can 25 drops of Clove oil be added to lustre for a vase, say 5 inches tall and 5 in circumference.

Ans.—Mr. Plant's manual for Lustres is an excellent little book. I believe he advises one drop of Clove oil to the square inch of china to be covered. I just add a few drops to my lustre to keep it open and pad lightly.



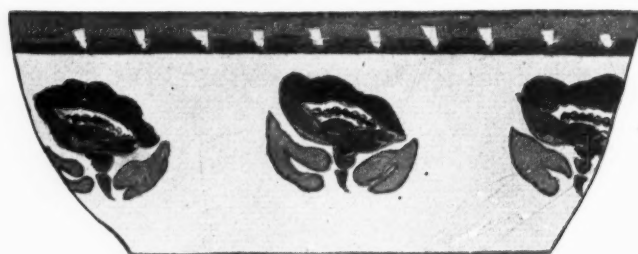
JETTA EHLERS



M. C. MC CORMICK



M. H. HANNEMAN



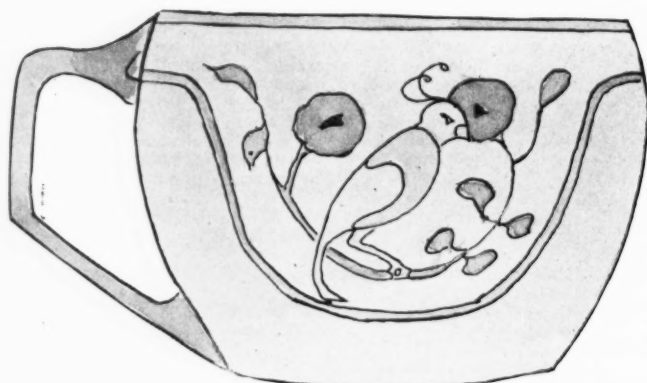
ELISE TALLY HALL



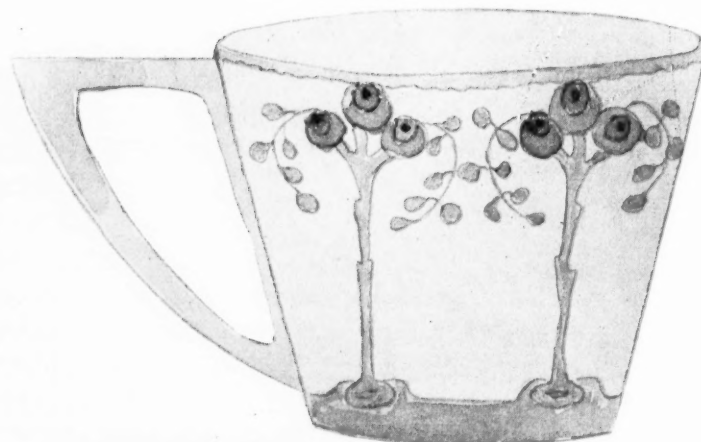
M. H. HANNEMAN



M. H. HANNEMAN



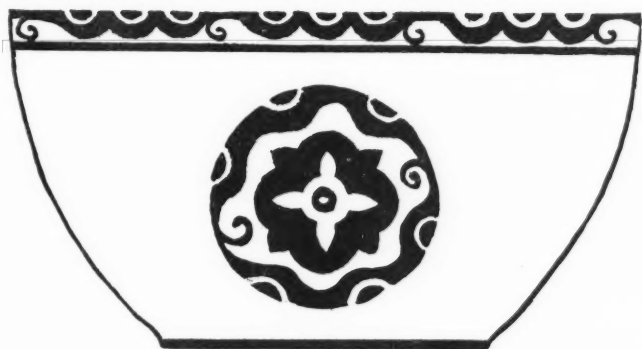
STELLA GRAY WHITMAN



ROSE, TREE DESIGN—STELLA GRAY WHITMAN



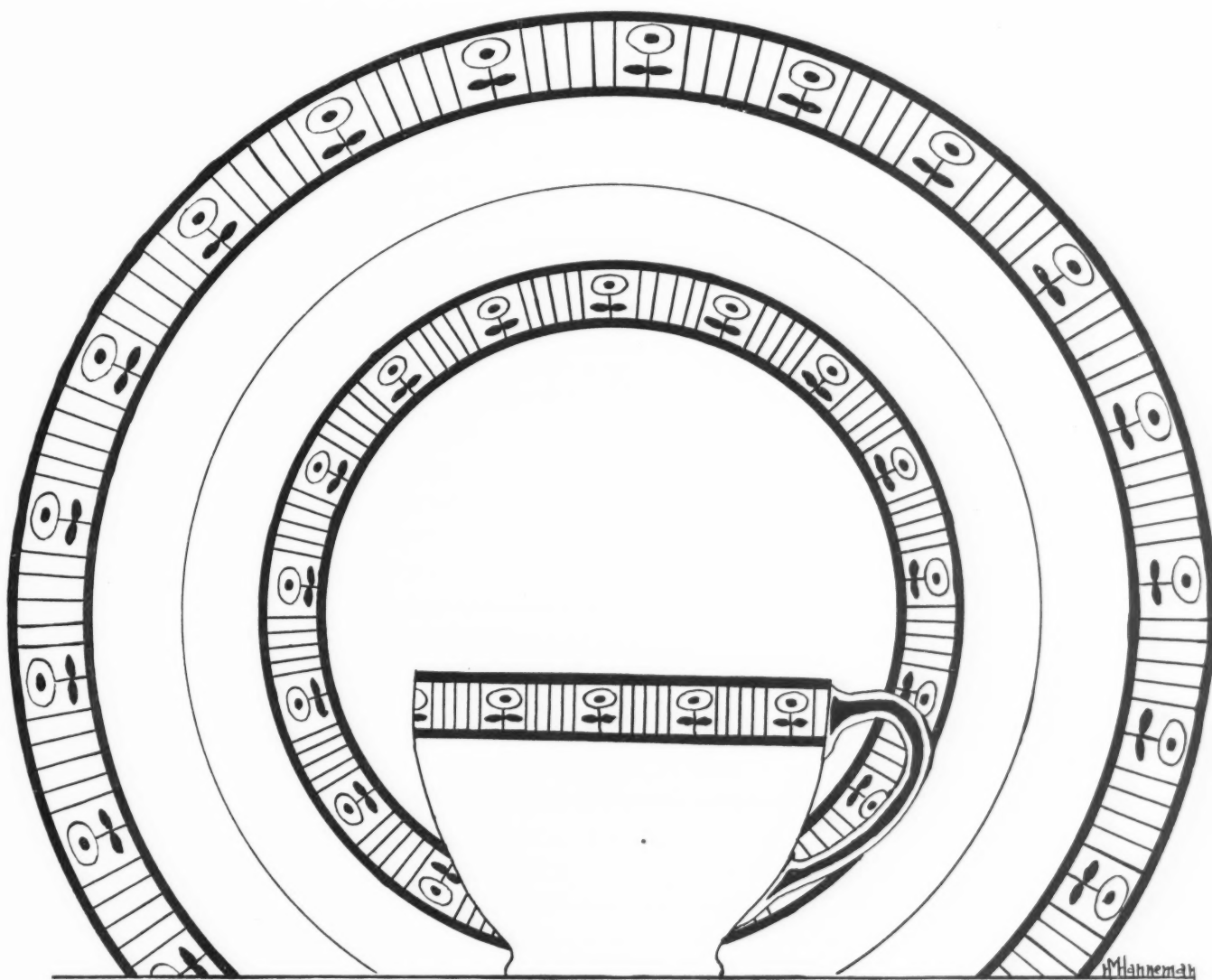
KOUBATCHA PLATE (PROBABLY PERSIAN, 16TH-17TH CENTURY)
IN THE METROPOLITAN MUSEUM OF ART, NEW YORK



BOWL—M. H. HANNEMAN

BOX IN ENAMELS—NELLIE HAGAN

Largest flower Lavender and Purple with Yellow center. Next flower Pink, Lilac and Jersey Cream. Flower at right Cafe au Lait with Florentine Green centers. Leaves and stems Florentine Green.



PLATE, CUP AND SAUCER—M. H. HANNEMAN

Color scheme No. 1—All the bands, lines and the leaves Chinese Blue, and the rose Pink.
 Color scheme No. 2—Bands and lines Gold. Flower Yellow with Blue Green center and leaves.
 Color scheme No. 3—Bands and lines Black. Flower Orange with center Blue Green and leaves the same.



BOX TOP—ANNA MOSLE

This can be executed in Gold, Silver and Bronze or the white can be Opal Lustre. The grey background Yellow Lustre over Silver and the fishes Green Lustre over Gold or the design can be executed in enamels. White portions Celtic Green. Grey portions Lilac and fishes in $\frac{1}{2}$ Azure, $\frac{1}{2}$ Yale Blue.

HOW I USE LUSTRES

Anna Armstrong Green

Revised by Ione Wheeler

Introduction

SUCCESS with lustre means a capacity for taking infinite pains. The brushes must be absolutely clean. A good way is to wash thoroughly, first in turpentine, and then with soap and water, then dry. Have as many clean brushes prepared as the number of lustres you expect to use. A square shader as large as can be dipped into the bottle seems the most practical. Select your piece of china carefully. Some odd quaint shape is almost a necessity as the pieces when finished are more like exquisite pottery, and consequently the shape is of first importance.

After your piece is selected prepare it by removing all dust or turpentine. Do not wipe with a linty rag as all dust parti-

cles of any kind will make trouble.

Follow all directions carefully as your success or failure may hang on the simplest of them.

If directed to apply the lustre thick then almost pour it on. Indeed a good way is to pour some on the piece and then spread it out with the clean brush.

THE FIRING IS VERY IMPORTANT. Many who have failed or have had only occasional success, have found the firing to be the entire trouble.

The Lustres when applied over gold or silver need a very light fire, in fact can hardly be underfired. If pushed to the back of a Revelation Kiln in an ordinary fire, the color will almost entirely sink into the gold and disappear.

On the other hand, when the lustres are applied directly on the white china, in most cases a hard fire is needed. So in each of the following lessons pay careful attention to the directions of firing, as well as the application of the lustre.

First Lesson

Our first experiment. We will do it in metal, the body in deep metallic peacock green, the neck and handle in red and lighter greens. Cover outside completely with a medium thick coat of gold, fire hard and burnish. Cover with peacock lustre, fill in around the neck with ruby, light green and dark green, leaving some spots of gold. If your ruby is too raw in color add a drop of light green which will make it slightly bronze and more harmonious.

These lustres must all be applied very thick, in fact, for the first coat on top of the gold, apply all that will stick without running from the china. Do not pad, unless you want it very dull, like old metal, but instead, when it is almost dry brush down and out all the bubbles and dust particles with a clean brush. In the same way blend the lustres together slightly where the edges touch. Fire as soon as possible and fire very slightly as otherwise the lustre will sink into the gold. The result should be a dull rich red over the body of the piece, with brilliant reds and greens at the top. If instead of this coloring the piece is dull and uninteresting, the same colors must be applied again before proceeding farther.

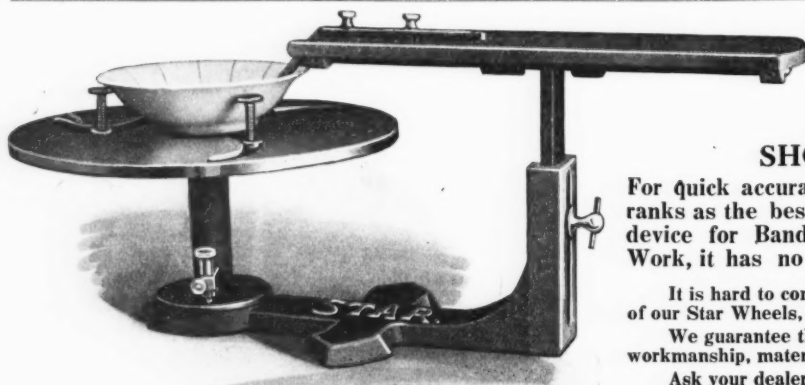
Providing your piece is rich and metallic after the second fire you are ready for the last coat.

Apply a thin coat of light green over the peacock portions; flame lustre over the parts that have been left gold and also over some of the ruby. The last named combination should result in a deep rich violet.

Line the piece with a thick uneven coat of opal.

Fire very light.

(To be continued)



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